Sacred Dance Guild Journal

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The JOURNAL is the official publication of the Sacred Dance Guild, a nonprofit international corporation, founded in 1958, and providing members with information and opportunities for enriching their faith through movement and dance.

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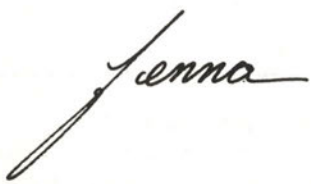
Sacred Dance Guild Journal

President's Message

Have you ever had a discussion with a musician in which you argue that dance was the first language, only to discover that musicians think that music was the first language? You argue, before a baby can speak or even breathe let alone make any audible sound that can be loosely defined as music, the baby *moves*; it dances. Indeed the very act of conception itself is a dance. But, the musician argues, siting Genesis ("and God *said*"), life itself proceeded and continues to proceed from the mouth of God as a great Sound which creates and animates the great cosmic dance. Ah ha, you argue, but sound itself is not possible without vibration, *movement*. You think you have convinced your misinformed colleague of the primacy of dance when suddenly she proclaims that this primal music of the spheres is *silence* which is, as any musician knows, an integral component of music. You stare in disbelief at nothing in particular in an attempt to gather what's left of your integrity.

Then a deeper humility penetrates your being. Truth is revealed again, something we have always known. Music and dance were born on the same day. All of the arts were born, and continue to proceed from, the indescribable energy of God. We cannot dance alone even if we wanted to. The paradox of life confronts us once more: there is no autonomy without connectedness; there is no community without autonomy. We are many, we are one.

So let's find out from each other the myriad of ways to dance with music, poetry, prose, scripts, banners, pottery, architecture, paintings, drawings, sculpture, free style skateboarders, mimes, puppets, clowns, costumes, fabric, weavings, computers, forklifts, podiums, tables, pews, chairs, air, fire, earth, and "oneing" (St. Julia of Norwich) together as our Creator meant us to.



Editorial

It is about ten degrees outside with a wind chill factor of something very unreal! I have just come from a morning of working with movement for children to *Silent Night* for the Christmas Mass at our parish, and in about an hour I will be leaving to rehearse a Teen Group from the Lakeside Baptist Church. They are doing motion to *A Miraculous Night* by Tom Fettke. It is a rich piece for this age group, and I have enjoyed working and reworking with them.

"Dance Is a Journey" is the theme of our Festival '90 and it would seem most appropriate to include as our theme for the spring issue of the SDG Journal so send in your articles on DANCE IS A JOURNEY, SOMETIMES TRAVELLED ALONE, SOMETIMES IN A GROUP, BUT ALWAYS TRAVELLED . . . IN MANY MARVELOUS WAYS.

This is the time of year when everything needs to be done at once and it needs to be done well - beautifully - perfectly - on time - in time as we celebrate once more the birth of a babe. Yet, is it not strange that everything, even wars, stops on one day in the year only to return to days of joy and sorrow and to again establish another year–another day of PEACE. But we need this so very much, even though it occurs only once every 365 days.

This issue had as its theme Sacred Dance in Relation to the Other Arts. This theme is so vast that as Editor I felt I would be overwhelmed and have to do much trimming, but the number of articles was not that vast, but as you will see, very provocative.

As a reminder: The calendar of Events will be the Centerfold; there will be no Chapter and Regional News forms. Therefore, please continue to send your news for sacred dance activity to: Toni' Intravaia, Editor, 201 Hewitt, Carbondale, IL 62901 and your news from regions and chapters to Director of Regions and Chapters, Joan Huff, 6 Baylis Street, Oswego, New York 13126.

Enjoy the beginning of a new century!

Toni' Intravaia

Editor

Note: Sybil MacBeth's correct Phone number is 1-800-428-3505.

Deadlines for the Journal: August 15, November 15 and February 15. Deadlines for the Events Calendar: For the present the same as for the Journal. Articles of 500 words or less, dance activity, chapter/region/membership news, letters and black and white photographs should be sent by deadline dates to: Sacred Dance Guild Journal, Toni' Intravaia, Editor 201 Hewitt, Carbondale, IL 62901.

In this issue...

4 ***SACRED DANCE IN RELATION TO THE OTHER ARTS***

- 4 **Dedication of "Church of the Divine Dance"**
- 10 **Editorial: "Fixing Broken China"**
- 12 **Music and Dance are Mutual Muses**
- 13 **Dance and Storytelling**
- 14 **Notes from The Chicago Public Library Adaptation Series**
- 14 **Sacred Dance and Spirituality: Divine or Demonic?**
- 16 **Sacred Dance and Dance Therapy**
- 17 **Journey to Hope**

1 ***President's Message***

2 ***Editorial***

18 ***Letters to the Editor***

18 ***Recommended Reading***

19 ***Video Viewing - Cassette Listening***

20 ***Task Force on "Guild Visions for a New Century"***

21 ***News from the International Conference on Dance Research in Hong Kong***

22 ***Membership News***

23 ***Memos from the Minutes***

25 ***Board Bits***

25 ***Chapter News***

26 ***Sacred Dance Activity***

COVER: drawing by Anderson from *Alive Now!* Jan./Feb. 1990

Journal Contributors: Toni' Intravaia, Editor; Susan Cole, Calligraphy; Ruth St. Denis, Richard A. DeVeau, Boude Moore, Cindy Guthrie, Sybil MacBeth, Chicago Public Library, Rev. Charles G. Yopst, Ruthe Browne, Anna Douthwright

SACRED DANCE IN RELATION TO THE OTHER ARTS

Words do not the arts make, but definitions often lead the way to discovery. Music is the art and science of sound; theater is the art of putting on plays; drama is the art of writing plays; dance is the art of motion; visual art is the art of drawing, painting, sculpture. Putting them all together results in fine arts. But what is art itself–it is human creativity. The following articles certainly are ones that show results of human creativity in terms of Sacred Dance in Relation to the Other Arts.•

DEDICATION OF "CHURCH OF THE DIVINE DANCE"

Message by Ruth St. Denis

(This was the message given by Miss Ruth on her 70th birthday January 20, 1947. It seemed very appropos to this theme and was sent in by Forrest W. Coggan to share with the SDG readers.)

I believe that every artist (acolyte) / Should make this dedication of his life: / I will be, myself, the Miracle. / I will manifest the inner Kingdom, / Show forth the ageless Law in rhythm, / The lesser self in concord with the Greater, / Both lifted to heights of Ecstacy, / In the white passion of the Soul, for beauty.

I do hope you have wondered what my invitation meant. Yes, this is my seventieth birthday, you probably suspected as much, but you may notice I called it a rebirthday, and this is why I have invited you to share it with me. One morning at the studio, those quiet words came to me, "Speak softly, the Lord is here."

These words stirred all my latent powers of expression and I want to share this moment with you. It has been beautifully stated in a little book by Graville Kleiser "Deep down in every human soul is a hidden longing, impulse and ambition to do something fine and enduring. This secret intimation from within is in truth a summons to rise above the dead level of mediocrity and to use your powers to large purposes."

"As you listen to your inner voice and heed its divine command, you will not be content with a life of commonplace endeavor but will set your eyes upon some great and lofty purpose. There will come to you a new and wonderful revelation of the exalted powers placed in your keeping and a deeper realization of your personal responsibility to God. He has endowed you with supreme gifts as well as with the faculties to use them aright. If you are willing great things are possible to you."

I would like to believe that this is the message of my entire life. When I was a child I passionately wanted to do great things and through the Grace of God and my mother I have been able to do a few of those great things, only a few. Now, however I deeply want to counsel and to see other souls express those creative urges within themselves. That is why I have asked you all here tonight

to bring your little book and I hope you will be stimulated to do some of those great things that have lain in your hearts, these many years. Possibly through some of my words tonight you will put down in your little books your new resolution and make again the supreme bow. I beg you all to give expression to the great things you have always wanted to do.

No, don't listen to the arguments of error; the whisperings of selfdoubting, the constantly repeated suggestions of age, of poverty, or of other persons' opposition, be it violent or subtle. You can, however, stop listening, first to your own opposing arguments, and then to the spoken words of others who do not know what is in your soul.

You see, beloved friends, fellow artists, lovers of beauty, students of Wisdom, I must tell my story in my own way. One day *you* will tell *your* story (perhaps you have already) that others may read or listen and thank God and take courage. Yes, I wish on this blessed rebirthday to found a church of the divine dance. In this church I want you all to find, if my humility and my obedience is great enough, fresh powers within your own souls! A new release for your sometime frustrated plans and a clearing of the true visions that are given you of the Holiness of beauty.

Quietly I will speak the word that is given to me. You must speak the word given you. Joyously I will dance the measures of the Eternal music and with other artists the geometry of God will come through in design and color.

I would have found the church of the divine dance; a place of self-realization through all the arts. A place where you, the poet, and you the architect, and you the musician, and you the dancer may find a new release, where you the writer, and the sculptor, and you the dramatist may become aware of new powers and realizations within yourself. New power to *give* to the world great work which, even now, is pushing against the prisoning hours of your human *living*. This is the purpose of this church; to help me help myself, and you and America and the world to produce that noble beauty which can only be produced by God-dedicated souls.

This is my message to you who have come to my rebirthday and to those unseen friends over America, in England, and the Orient who would in the goodness of their hearts have come to my rebirthday party. To you I say, begin now, tonight, in your hearts and tomorrow in your action the great dream that you have nourished so long; the real plan that has welled up in your mind again and again. "If not now, when?"

This day is my rebirthday into the Kingdom and you are now guests of that kingdom, which is love, which is Truth, which is beauty.

Here we meet to strengthen and comfort one another. Here we speak of that vast eminent self, that great other self within us which perhaps, till now, till this hour, has lain neglected or has been covered over by the hard baked ground of our rebellions.

In my ordinary human days I have not made much of birthdays. I think for some strange reason to the artist, family calendars don't mean much. It is generally some loving relative or remembering friend who sends us the reminding card–brings the tender gift. I have been and am still so grateful to those

loving ones but this birthday of mine, the human day of my seventieth has for me a tremendous significance and I am profoundly hoping it will be something of a rebirthday to you and that on your calendar in your little books you will put down something like this. "On the 20th of January, 1947, I was present at the rebirthday of a friend and in being there I found a new and powerful impulse germinating in my soul to put off no longer that great obedience which will open to me my kingdom."

This day to me, and I can only hope to you, is made momentous by all that has gone before. All my repentances and all my visions, all my evasions and dishonesties and all my revelations have led up to this hour. Have you not a thousand times resolved to walk narrowly in peace and power on the path of obedience and joy? Have you not been lured by pleasure and ambition that gave you no joy and have you not been pushed off that path by fears that proved so often to be groundless?

If this is your inward story it is doubly mine. God knows what a sinner I have been and God knows what courage it takes to say now, I will sin no more.

I am grateful to all those who have found in the life and doings of Ruth St. Denis some measure of esthetic beauty, some contribution to human harmony and a greater understanding of far off places and the different civilizations of the world. This too, I like to feel my pride is justified in my restless spirit, over homesick for heaven, cannot be content to rest at this level of human unfoldment.

I must go deeper, I must go further, I must finally dwell in the tower beyond tragedy; in the tower beyond art. I must at long last wake up in the tower of light and to that other dimension of life, which like a seed, has lain in my soul and in yours and will in its own time put forth green shoots of fresh hope and vision.

It took deep courage to plan this rebirthday. All my vanities and all my comfortable images of myself are up in arms. To hold these images of my little self up to ridicule and I among the first to throw darts of amused scorn, saying within myself, "Call yourself a prophetess and priestess in the house of wisdom; what effrontary, and what stupidity, because all sensitive souls will see through the pretensions and assertions of your spiritual pride" and so on. Yes, it takes courage to yield everything and say, "I want now to work for God and nothing else. I want to serve as a doorkeeper in the House of the Lord; to become a humble and true servant of the Most High."

On the altar of our church there will be the symbol of the God-Head and the Person of the living Christ. For over the centuries, over the dying nations, over the years of our pilgrimage, He calls to us.

There will indeed be the cross for all of us who lay ourselves thereon, dying there often times the terrible death of the lesser self that the greater may be born.

Our altar will also be the place of revelation with the artist priest, a place where the perfect law may have to be spoken through still sinful lips, where the cosmic rhythms will often be revealed, through still imperfect bodies.

The credo of my church will rest upon the universality of God and our

acceptance of Jesus, the Christ, as the greatest co-incident of the divine with the human that the world has ever had.

I would like to make it clear that I do not now and never have regarded the arts as a substitute for religion. Many an artist has said, "But my art is my religion." Well, it may be theirs, but it is not mine.

Forgive what seems extravagant and romantic language, I cannot well write it any other way.

A great change has come into my life and I speak no longer from the self centered egocentric artist that I was. I have dropped the beautiful but worn and heavy cloak and now I stand free and full of strange powers and visions for America and the world.

It is the story of the surrendered human will and the bringing of all talents, capacities, dreams, ambitions, and joys into the obedience of Christ.

Here, now, is where I stand, lifting my head towards the stars and but gazing upon "the Harvest". I have become a simple laborer in His vineyard and for His purpose.

Let me be very honest and very clear about all this. I am here in California living in comfort in a lovely studio that my beloved brother has just built for me. Many of the art objects and memorabilia I have brought out from the East to give my students of the Orient material for their careers. I have a new and excellent director for the studio and what we call the Ruth St. Denis Foundation has been functioning several months in this studio. This much belongs to my past as the artist, as the world knows well.

But what is not yet established is this new vision of spiritual power which has taken possession of my entire being. I think I can say truly that I have been consciously and unconsciously preparing for this work during this long career of mine.

I began the first faint outlines of what now shines with a great light years ago in Denishawn House, where the Society of Spiritual Arts was incorporated. The first little services of the temple, as we called it, then showed an effort to bring the arts into the great obedience. I have never really dropped the idea of the temple and I have never really founded it until NOW. A thousand weak and foolish wishes, a few deep rooted sins kept me from the real decision–the last utter surrender.

Now that is really made; all my energies, all my imagination and all my ambition are now laid at the feet of my Master. Not only of today, but all that I ever was is now brought to this great decision - to found this church of the divine dance.

I use this sub-title for my church because it implies in its symbolism that the whole world dances in its joy and rhythm and beauty. I shall try to show that when any soul is released from its bondage it feels like dancing and like singing.

What is the dance but the spontaneous co-ordinated movements of the body as an expression of inward joy. Therefore, the dance is the expression of manifestation of life as it is intended by God for the harmony and beauty of the

whole creation.

I desire so deeply to send forth some healing word on this, my birthday! As I gaze into the face of the future I see the possible clouds of evil covering the earth. I see men continuing to germinate a hell by their self willed egotisms, their resentments and their fears.

I see all superficial human effort to create peace quite stupid and futile because we are not going to the root of the whole matter.

Around all our council tables we talk politically, financially and nationally. We do not talk morally. We avoid, wilfully by those who know better and stupidly by those who do not know better, the real issue.

We are indeed approaching the great Hell or the Great Heaven!

Our attitude toward the atomic bomb is childish and typically masculine for men as a rule can be physical heroes and moral cowards. How many women, thinking they are wise and developed, are taking the same stop as men; inasmuch as we all refuse to face the issue–ourselves.

There is no danger and menace in the material elements of a bomb which did not get themselves together, but there is danger and menace in the minds of the men who create it and use it!

We are therefore not dealing literally with atoms but with men's minds! We are dealing with fear, dishonesty, treachery, greed and human lust. Why not admit it now. These have blown humanity to bits long before this only with different weapons.

I have written a DIALOGUE which I have not had time to complete, but which begins with a faintly amused, faintly contemptous question which I am quite sure a number of you will be saying in your minds before I am finished and it is this. "What? A new church, but there are so many already, I don't see . . ." and so on.

And so in anticipation I will remind you of St. Paul's Corinthian advice to those urged to express themselves, shall we say, in an unorthodox manner. St. Paul says, "And now concerning Spiritual gifts, Brethern, I would not have you ignorant . . . Now there are diversities of gifts but the same SPIRIT. There are diversities of operation but the same God . . ." Then St. Paul goes on to say at considerable length that the body is one, but with many members . . . and he exhorts us to use the best gifts out of all the talents . . . and to use that gift which is ours (yours).

To those of you who are this moment taking me at all seriously on this subject of founding a new church, I beg of you, when you get home read Corinthians 1-12 and see if it does not seem reasonable to you that within the vast body of the Christian church there is a place for the dance as an expression of our talent.

It is the purpose of this church to provide a place and equipment (very simple at present but more elaborate later on) where artists of all kinds may bring their art, whether interpretative or the so-called creative arts, and lay them in devotion to the feet of Christ for His use in the world.

The Christian message can be spread over the nations more rapidly, more

dynamically. This is our sincere need, to enlarge our borders as soon as possible . . . the harvest is plenteous and the laborers are few.

I will confess something to you as an artist. We do not love people–we use them! Oh yes, we love our friends (do not the publicans the same). We love them that love us, but, I repeat, we are not concerned with humanity, with the troubles of our neighbor and of those in the street. We are concerned with our own art and with its discipline, its motivation and its success or failure and pretty largely the world can go hang itself if it feels so inclined! Read your history of artists' lives and you will read between the lines and understand that with exceptions, it is the destiny of the artist to live a self centered life in order to produce objective beauty.

The world accepts us and forgives us if we produce arts for its entertainment and enlightenment . . . but it does so with great reservation about our Christian standing or morals, or unyielding pride. We are as a rule the charming outcasts and untouchables of deeply sincere Christian people. These good folk, and I am not being sarcastic in any degree,–these good people, without which any nation perishes, will go to hear operas, see our ballets and listen to our dramas, but they will have little to do with the composer, the dancer, or the actor, himself.

No, dear friends, I am not talking about the constantly widening areas of Christian morals, to include everything and everybody who will (I am being a little bitter at this point) contribute to church membership without going too deeply into their inner life. I am talking about those Christian people who have maintained that code of moral living which gives the only spiritual security in a disintegrating world today, I am saying to these ignorant, if fine and staunch souls, that their suspicion, avoidance and neglect of the artists should cease.

The arts should be cordially invited to the strength, power and beauty of Christian fellowship, where they should be understood and helped and protected by the very forces of civilization that use them so constantly but which still remain faintly sensuous, faintly patronizing and always a little aloof from getting down to those depths where the artists truly exist–which is in God.

This thought of mine is that the church regards us as delightful ornaments on life who are not really concerned with the grave and fundamental aspects of society and government.

Are we ever invited to give our opinion around the council tables? Does it ever occur to the bishop to seek our viewpoint on serious matters of either the church or the society which it serves? Oh yes, as an individual member of the church, my opinion on a number of matters of policy may be asked. But as an artist, what would I have to contribute to theology, morality or the liturgy?

Well, dear friends, it will take us several years if God is good to me, and some of you at least have faith that I have a message and can show you and not just talk about it but actually manifest my answer to this easily tossed-off question. But what can an artist contribute to the . . . but wait a moment, not to the stained glass windows, or the architecture of the church itself, or the painting on its walls, but to the very fundamental doctrines of the church, which the artist dares to rise up and question? My Christian and artistic soul is for instance shocked at the spectacle of seeing in church buildings a rhumba

dancing floor and a bingo table; that the church of today, in its youthful activities, is largely allowing the invasion of the world. It is not conquering the world–it is appeasing it. Anything to entertain youth, but little to inspire it.

They get their thrills in the movies and the cabarets, while the greatest drama in the world, the greatest spectacle that could ever be seen, is the birth of a soul. Which is the fundamental drama of every religion in the World? Is it the emergence of man's greater self from his lesser self, from the consciousness of time to the consciousness of eternity, and from his animal existence to his God being?

This drama and this exaltation has been of course completely neglected by the motion pictures, yet we have the spectacle, night after night, of Christian people going to the movies (because there is no where else for them to go for fun, for relaxation and entertainment) who, when they get there, swear that they will never go again. And why? Because every decent instinct that they have of fine moral Christian living is shocked and affronted. But they do nothing *creative* to change it.

They feel by protest occasionally from their pulpits over some particularly accented sensuality, but they make not a move to change the fundamentals of our entertainment world (because they have no imagination).

But in my romantic and dramatic manner, they let the devil have all the weapons so easily wielded by youth and still expect to win their war.

Let us recapitulate what the purposes of this church are. They are to bring about a vital understanding between the Church and the Arts; between God and the artist. And second, to provide a place and equipment for a Divine experiment, which in its findings and successes, however modest, may serve all of the churches, whether traditional or metaphysical, with ideas and actual demonstration of Spiritual beauty.

In the last analysis, whatever goal we are working toward in whatever medium, it is always for a Divine ecstacy.•

Editorial: "FIXING BROKEN CHINA"

(Reprinted with permission of the author, Richard A. DeVeau, co-editor of *CANews,* Fall '89 issue)

If the deeply troubled nation of China hasn't been in your prayers, then make it so.

There is greater significance to the clash in Tienanmen Square than simply a manifestation of opposing communistic and democratic ideologies.

Without question, an environment of greater freedom sought by the students and others would have served as fodder for propagation of the Gospel and opportunities for greater impact by Christian arts.

Few societies have as rich an artistic heritage as China. And fewer still comprehend the spritiual significance of all forms of artistic expression. Every art discipline offers a tremendous hope for the Chinese to be impacted by the Gospel. And many mainland and Taiwan Chinese Christian artists are rising

to the challenge.

Proof is in the breathtaking and life giving work being done today by Christian artists like painter Chung Lap-Kwan. His powerful works express fresh, innovative, lively form with flowing cerebral rhythm. I was simply enthralled by the two ink, oil and water on paper paintings I saw in an article written by the artist in the June '89 issue of *Image, Christ and Art in Asia* magazine, published by the Asian Christian Art Association. The works were reprinted from Chung's book published by the Hong Kong modern Chinese Ink Painting Association in 1988 entitled, *Water Rhythm: Original Paintings by Chung Lap-Kwan.*

Writing about his influence and technique, Chung says, "Praise the Lord for it is the Lord who leads me along the artist's path and has endowed me with the necessary gifts. It is God's grace that has enabled me to publish a collection of my paintings and it is my deepest desire to give all the glory to Almighty God.

". . . once I was able to study with Liu Kuo Sung, the internationally known artist and educator, he enlightened me in regard to modern concepts and new techniques. Such a perspective requires new tools and unconventional materials in order to express innovative concepts and to portray fresh subjects and forms.

"These are radically different in effect from works produced by traditional brush painting. The new techniques include paper engraving, plate engraving and water painting. The latter is most difficult, but it is the one I prefer because the possible variations and transformations are innumerable. The glow and rhythm are exceptionally lively, involving contours which can convey spiritual insights.

"Various hydrocarbon materials, such as benzine, gasoline, thinner and kerosene can be used to create a variety of effects. Ink floats on water and the water drifts along with oil. This creates bold patterns to represent drifting water, splashing waterfalls, ripples, drifting sand, rock shapes, mountains, woods and thickets.

". . . Creative painting has been likened to a birth, in which severe pangs bring great joy."

The tension in China is allegorical to the greater tensions of a timeless war waging in the heavens. It is our charge as representatives of the Living God to take dominion of the whole earth. Each of us is to find our place in that portion of the Kingdom in which we are to be light and salt. The arts offer a deep reaching, culturally influential opportunity to do so.

But you don't have to be able to paint a stroke, write a word, dance a step, act a part, or play a note to be involved in the arts and have a significant impact. All you have to do is pray. Pray for China. For committed artist like Chung. Pray for international arts organizations. For CAN. And pray for each other. Then see the Spirit of God move–in China and to the ends of the earth. And then, like Chung, we'll see severe birth pangs bring great joy.

(Note: Guild members who are interested in learning about Christians in the Arts Networking may write them, P.O. Box 1941, Cambridge, MA 02238-1941.)•

MUSIC AND DANCE ARE MUTUAL MUSES

By Boude Moore - Vice President - Southern California chapter

Music and Dance are Mutual Muses. That this can be illustrated by the presence of the cassette recorder at rehearsals, workshops, and dance presentations where it is not possible to bring along live musicians. Indeed the recorder is often used even where musicians are present. This is the situation I address.

I believe that, in our quest for excellence, we must begin to visualize an offering of Dance and Live Music as Complete. We need to encourage the dancer to make use of Live music as a rule, and recorded music as the exception. This concept creates a working relationship with music staff, and requires planning far in advance with clergy. Dance, if constructed on the choreographer's independent artistic impluse, is likely in the end to be merely inserted into the worship. The advantage here is that the music can be selected to be played by available resources, hence a Live rendition. The choir, organist, soloist, or instrumentalist(s) can learn the music while the dance is in preparation.

At one of our Quarterly Chapter Workshops entitled, "Dance: Creativity in Christian Worship," we explored this cooperative approach by using the format of a typical Sunday morning Church Service. Choirs from several churches plus seven Sacred Dance groups and soloists participated to demonstrate how each part of the liturgy could be enhanced by Dancers and Musicians working together. There was great diversity in choice of music, instrumentation, costumes, props, and level of choreography and dance training, yet at the same time, great Unity in Spirit.

Part of our responsibility as dancers in movement ministry is to develop a relationship with our music departments. Let them know we need and value their contribution. Let them learn how we augment their means of expression. We need to learn together, the creative interplay between Dancer and Musician. Experience that Joy which comes when the planned gives way to the "artistry of the moment" expressed in nuance of tempo and dynamics and phrasing in Live presentation. This mode of presentation is inspiring, exciting, and contagious. When we dance outside a worship context, our musicians will want to come with us, for they will be an integral part of our artistry and we of theirs. Together we will render a more Perfect Offering to our Creator!•

DANCE AND STORYTELLING

by Cindy Guthrie and Sybil MacBeth

In all times and in all places, people dance and tell stories. There is no culture that lacks the arts of dance and storytelling. The universality of both art forms can be understood by looking to their origins. For storytelling and dance are purified forms of the most fundamental of human activities, talk and motion.

Even in ordinary daily life, talk is much more than making sounds, and motion is much more than random activity. We talk to describe our experience. We move to fulfill our aims. Talking and moving are the ways we order the time and space around us into sequences. They are the fundamental means which all human beings use to make sense of the world.

Not all talk and motion constitute art, although even the most homely conversations and the simplest movements sometimes reveal glimmers of art. The arts of dance and storytelling are formed through the pruning, shaping, selecting, and purifying of everyday talk and motion. As we participate in dance and storytelling performances, the deeper purposes of talk and motion unfold before us with greater clarity. Watching a dance, we see space reshaped before our eyes. Hearing a story, we listen to events and perceptions being ordered into a narrative.

Sacred art forms do more than order time and space. They sanctify it. Sacred dance expresses the action of the divine in the created world. At its best, sacred dance serves as a sacrament: an outward, visible sign of a divine blessing. The telling of sacred stories is an expression of the divine word among us. Together the two arts embody the two essential elements of worship: word and sacrament.

Both dance and storytelling are direct arts. No object or medium intervenes between the artist and the audience. The dancer and the storyteller rely on their own voices and bodies to carry their messages. They offer sacrament and word in incarnate form. The arts of dance and storytelling complement each other. Together, the storyteller and the dancer can express a fullness of incarnation that goes beyond what either could give alone.•

5TH
HONG KONG
International
DANCE
CONFERENCE
July 15-28, 1990

NOTES FROM THE CHICAGO PUBLIC LIBRARY ADAPTATION SERIES CULTURAL CENTER

forwarded by Kast & Company

The Department of Cultural Affairs, Office of Fine Arts, celebrates the written word as the basis for all arts, revealing its presence at the heart of theater, performance poetry, and visual arts. The process of transforming the written word as practiced by the contemporary choreographer, musician, filmmaker, and theater artist has a history which is rooted in man's earliest efforts at artistic creation. Included in the "Adaptations" series is a sampler of the works of Shakespeare embellished by live performance, dance movement inspired by scripture, musical interpretations of poetic verse, and examples of the many great literary works adapted to film. "Adaptations" is organized by the Department of Cultural Affairs, Office of Fine Arts, and cosponsored with The Chicago Public Library.

On November 21st Kast and Company presented choreography inspired by scripture. "Sophia Weeps, Rejoicing" celebrates the image of God found in the Wisdom tradition of the Hebrew scriptures. This dance is accompanied by scriptural text, instrumental music, and a vocal psalm refrain.•

SACRED DANCE AND SPIRITUALITY: DIVINE OR DEMONIC?

by Rev. Charles G. Yopst

Few will dispute the breathless beauty of sacred dance as found in ancient Greece or among the festive Hebrew tribes. Another part of dance , however, is not so uplifting: the Black Widow spider slaying her spouse, the ritual human sacrifices to the Indian God Kali and of the Mayans long ago near the Yucatan.

A person is easily blinded to the fact that dance, like every other human endeavor, includes the panorama of human experiences. And that blindness can lead to irony and hypocrisy. For example, in experiences of dancing of myself and others in the past few years, I also have encountered dancers using their experience of the free, the joyful and the inspiring to direct extreme negativism to other people and institutions with whom they have disagreements, justified or not. At one experience I witnessed a new dancer being soundly criticized about technique, who was given no chance to reply or explain background and needs. At another a dancer was reprimanded for verbal prayers instead of movements, with no affirmation that both kinds have their place. This really twists discipline from learning into sadism, and mocks true professionalism.

For the sake of sacred dance at its finest, we need always to measure what we are dancing to see if it contributes to the divine or to the demonic. This is a key question of health, and authentic dance. If we do not struggle with it, then how can any one disclaim, for instance, brutalities of the Third Reich?

No one is qualified, it seems to me, to impose religious values and insti-

tutions upon any one else. This is an abuse of integrity and identity. Psychologically speaking, people's basic values are their "god," if they have not organized and systematized concepts beyond that point, a "God as we understand God" one of the 12-step groups puts it. The one concept of "God" that is unacceptable in practice is that of people who have been abused and abusive and so view a "God" as the Great Abuser. That is a discussion for another day.

Human history has struggled with the idea of the sacred, in dance and elsewhere. The sacred represents, above all, people's attempts to deal with the deepest questions of life, namely, suffering and death. Often the sacred has been allocated to certain parcels of property, as if other properties were for secular uses. This creates great problems. Within the teachings of the Judeo-Christian faith and others of major world religions, however, the sacred is understood as being of the dimension of human relationships instead of property as such. In other words, the sacred is reflected by the tenor of human relationships on a scare of the divine at one end to the demonic at the other, existing in every person. This does not mean love versus anger but rather the building of community versus selfish isolation. And furthermore, on the basis of human relationships, especially in groups, two categories form, namely, techniques and therapy. Therapy loves partnership and transforms techniques. Therapy needs techniques to function and to defend, as a soul needs a body, but techniques exist only to serve therapy and never as ends in themselves lest they become demonic.

In my observations and experiences, I see dancers pass through stages in their growth within the sacred: stages of need, narcissism, and nourishment. The glories of dance filling persons' needs are aweseome. Every one passes through the stage, however, of narcissism, in which the temptation is to use authority sophomorically toward those in need and create "catch-22" situations. Author Russell Lynes described this in an article about many types of snobs, the worst being the "anti-snob snob." (*Humor From Harpers,* 1961, p. 215) In the nourishment stage a dancer can recognize the sacred contribution of variety within collaboration, despising neither oneself nor others, and seek true peace rather than proscription.

In the movie based upon "The Sorcerer's Apprentice" music by Paul Dukas, the young apprentice decides to put his master's powers to work to do his own work while the master is away. Things go well at first but as time passes the forces soon rage out of control. Fortunately, the master finally returns before absolute destruction happens and brings peace. This has a lesson for the powers of dance.

In our efforts to validate and perform sacred dance, let us do so out of careful therapeutic concern lest our sacred dance become severe depression.•

SACRED DANCE AND DANCE THERAPY

Reflections by Ruthe Browne

When my husband died five years ago, I decided to become a dance therapist because it utilized my experience and education in the areas of psychology, sociology and dance. I completed my course work at Columbia College and six months of internships at two Chicago-area medical centers. Now I am back at my home-base Waukesha, WI, to complete my thesis.

Dance therapy concepts spring from the work of Marion Chase who believed that basically dance is non-verbal communication. Everything we think is registered in our bodies. The energy you project, depending on how you think and feel, *shows* in how you move in space–directly or indirectly, the amount of force you exert, the speed in which you move, and if your movements are free-flowing or controlled. There are terms, based on Laban movement analysis, for where your movement is initiated, and how–the directions and dimensions you move in.

The body doesn't lie; it reflects the perceptions we have, so the movement therapist is trained to see the psychological make-up of the moving body, and helps people to understand themselves in a very personal, experiential way. For example, if a person is *doing* something different with the body than what he/she is *saying,* this is an incongruency, a tension. The person in movement therapy becomes aware of this much more quickly than talking about it, or than in verbal therapy. He/she sees it happening.

I found in my field-work at Illinois Masonic Medical Center and Chicago Reed State Medical Center a profound need for body/mind/spirit healing. Most of today's treatment deals with the patients' symptoms and behavior, and gives little time or attention to underlying causes. Dance/movement therapy provides a rich, soul-satisfying challenge and opportunity to provide a deeper, more compassionate and holistic treatment.

In Sacred Dance, I have been most recently involved with the Dances of Universal Peace. I took a week-long retreat centered in the Dances at the Lama Foundation in New Mexico. This journey taught me that dance is sacred and real when it springs from the soul, uniting the whole being.

Sacred Dance and dance therapy have in common a fundamental total respect for the Person and the sacredness of the I-Thou relationship. There is nothing more spiritual and holy than a uniquely created human being *AND* an attuned, sensitive response to this unique Being. This is the fundamental role of the dance therapist: meeting the patient where they are and who they are. My work as a dance therapist is nurtured and affirmed in Sacred Dance.•

JOURNEY TO HOPE

by Anna Douthwright

Sacred Dance is a nonverbal way of communicating with God and with other people. It springs from the innermost core of one's being. Sacred dance can create strong bonds among people and foster true community. The body, which is the instrument of sacred dance, is experienced as a gift and as a sacred vessel.

Recently I was invited to offer sacred dance after a lecture given by Joyce Holliday, author and member of Sojourners Community. Her talk focused on her own journey to hope. As I prayed about this dance, in my preparation for it, the image of a wall kept coming to me. Having grown to trust my images as inspiration for my dance, I began working beside and close to a wall which came to represent all that blocked the flow of the Holy Spirit. Grief, anguish, hurt and rage shaped the movements for the first part of this dance. A flicker of hope in the pit of my stomach enabled a slow movement from the base of the wall, diagonally upwards to the suffering face of Jesus crucified on a higher point of the wall. The compassionate look in Christ's eyes, despite His own suffering and anguish, helped me to feel a healing and to feel transformed from my own pain. I felt free and released.

Linda Jantz, a friend, joined me in the dance which began with our own expression of oppression and then gradually developed to our coming together in freedom and joy.

During the weekend that we were to offer this dance, it was announced that the Berlin wall was to be opened up. After nearly thirty years, loved ones were to be reunited and able to move freely. This historic event symbolized more than just the physical opening of a wall. It represented the journey from oppression to freedom.

For me it was an encouragement to trust in the images that are inspired for the dance. Also, this occasion was a gift in being able to share this dance with my friend, Linda, who not only brought her beautiful presence to the dance, but also her roots which are in East Berlin. The dance was a celebration beyond words.•

You have changed my sadness
into a joyful dance;
you have taken away my sorrow
and surrounded me with joy.

Psalm 30 (tev) from *Alive Now!*

Letters to the Editor

From Donna Hardy, Knoxville, TN, 37909, November 13, 1989

What a beautiful surprise! I was elated seeing my picture on the cover of the Sacred Dance Guild Journal . . . Since returning from the Cleveland festival, I have performed on several programs and choreographed some new pieces . . . Again, thank you for moving me closer to God's Spirit. See you in Oregon next Summer.

From Forrest Winston Coggan, 273 Nine Mile Road NE, Comstock Park, MI 49321 Nov 1, 1989

. . . Jess Meeker, 4462 Springbrook Drive, Toledo, OH 43615. He says he hasn't rec'd a newsletter for ages and wondered if the Guild was still in existence! . . . Does ANYBODY know where Bill Skipper's film of St. Denis can be found. He did this during her final years. I understand that Bill died, probably in Alabama where he lived, and the last address I had. He started work on that film back in the late 40's when I was at Miss Ruth's in California.

This is one of the thousand reasons we need a "clearing house" for Sacred Dance Information.

Recommended Reading

A NEW CHRISTIAN YOGA

A New Christian Yoga by Nancy Roth, book $10.95, Tape $10.95 or Book and Tape $19.95, Cowley Publications, 980 Memorial Drive, Cambridge, MA 02138, with added shipping cost $1.75.

Nancy Roth's guide presents the tradition of Hatha Yoga as a way of deepening an incarnational Christian faith and exploring the mysterious unity of body and spirit that is the essence of the human condition. This book is designed for all ages and levels of fitness. It introduces readers to exercises as well as instructions on breathing, relaxation, and simple meditation.

Tilden Edwards in his Foreword: "The long experience of Nancy Roth with Hatha Yoga practiced in a Christian context, with all age groups, is brought to articulate fruition in this fine book. Besides providing us with a number of simple, do-able exercises, she gives a context of Christian understanding and prayer that will be particularly useful for people who want to open to God's presence through their bodily practice rather than simply take it on to relieve stress or other physical symptoms. These pages fulfill the need for a contemporary practical guide that is well grounded both theologically and spiritually."

The author is an Episcopal priest, a dancer, musician, and teacher of Christian yoga affiliated with Trinity Church, New York. The illustrator, Susan John Mangam, STR is a solitary religious in the Episcopal Church who works in painting, graphics, and sculpture.

*

Dance Teacher Now, November/December, 1989, $2.75, published by SMW Communications, Inc, 3020 Beacon Boulevard, West Sacramento, CA 95691-3436 contains the following articles on Sacred Dance: Divine Dance by Judith Lynne Hanna, Sacred Dance by Leslie Friedman and a special inset on Sources for Information about Liturgical/Sacred Dance. This issue is a must for all SDG Members and those interested in Liturgical Dance.

VIDEO VIEWING

Joan Huff reports: "Women in Prison" danced by Leah Mann Cousins and another dancer at Festival '89 is available on video tape from her in Atlanta.

Forrest Coggan reports: "The Dome, Kinetic Molpai, Labor Symphony" are available on video at the purchase price of $105 each plus shipping or rental $20 each plus postage. Tapes are 20-25 minutes long: Available in 1/2" or 3/4" format and can be ordered from Indiana University Audio-Visual Ctr., Bloomington, IN 47405-5901.

In addition, the documentary of early Shawn & St. Denis pieces done about 1985 at the Pillow, called THE MAN WHO DANCED, is available from Ron Honsa of Pensa Communications, 247 W. 16th St., NYC 10011. Purchase price is $100. Inquire about rentals. Tape is 30 min. long. Price is for 1/2" format.

CASSETTE LISTENING

THE ARTS: A BIBLICAL FRAMEWORK and THE ARTIST: A SPIRITUAL FOUNDATION by Colin Harbinson, $39.95 plus $5.00 shipping and handling, Tri-HarDur Productions, P.O. Box 1324, Cambridge, Ontario, Canada N1R 7G6. (International Orders: Add $15.00 shipping and handling)

Christians are showing a continuously growing interest in creativity and the arts. This interest has led to an increasingly vital need for artists, and those who pastor artists, to have a clear, biblically-based understanding of the arts. This series will be an invaluable and inspirational resource.

Prayer for the Sacred Dancer

Bless your dancers, Lord
Bless those who lift their hearts to you worldwide
Offering all - body, mind, spirit
Unified in worship and ritual obeisance
Awed before the majesty and grace of your mysteries.

Teach your dancers, Lord
Teach those who in ignorance sense separateness
Felling in some way apart from you.
Make us healed, inhabited, inspired
Instruments of your dynamic purpose.

Lead your dancers, Lord
Lead those who in harmony discover hidden truth
Opening new energies, intellect, vision
Revealing new dimensions for one consumed
By rapture, by terror, by the eternal ectasy of your love.

Bless your dancers, Lord

Amen.

(Presented October 7, 1984, Rocky Mountain Sacred Dance Guild, Iliff School of Theology, Denver, CO, dedicated to Connie Fisher.)

TASK FORCE ON "GUILD VISIONS FOR A NEW CENTURY"

Chair: Jeannine Bunyan, Southern California

All current members, as well as recent past members, have received a questionnaire eliciting your input regarding Personal, *Journal,* Festival, Region/ Chapter and National issues. Your honest and varied responses are appreciated. These require the TASK Force to spend careful time to categorize, collate, research and evaluate them before work can begin drafting changes which will eventually be voted on by you. It is premature to predict decisions; however, it is possible at this time to ask two important philosophical questions.

1. IS THE SACRED DANCE GUILD WORTHY OF OUR LOYALTY AND FINANCIAL SUPPORT? There is absolutely no doubt that each of us is dedicated to our individual ministry and makes a significant contribution in our own local area. That is wonderful—but is that enough? When people first learn that there is an organization of Spiritual Dancers to which they can turn for resources and encouragement, they are excited. Yet after two or three years, their membership is allowed to lapse. Why is this?

True our lives may take new directions where we are less active, but the vision of Dance as ministry must be kept alive for new participants. Once we are truly convinced that Dance has a valuable place in our spiritual growth, it follows that we are called into a supportive role even if no longer performing. Having experienced the joy and freedom gained through spiritual dance, we must not, indeed cannot deny the opportunity to others.

We need to become aware of the Large Picture. Not only does the Sacred Dance Guild serve its own members by providing educational opportunities to improve skill, but the Guild is a networking organization dedicated to educating the public. Some individuals who are attempting to establish a Dance program may be meeting resistence. Congregations who are hesitant to approve such a "new and radical" mode of worship, may be comforted and encouraged when it is learned that there is a national network of Sacred Dancers who carry out their spiritual service through their dance talents. Therefore SDG lends credence to the local pioneer efforts. The Guild also benefits professional concert Sacred Dancers by putting them in contact with other performers of equal stature, acting as a referral agency. The Guild acts as a clearing house for other organizations who seek performances for their events. In addition, much Dance activity of the "self-discovery/celebration" mode that is taking place today cannot even be contained within the established religious community.

In today's busy world there are many worthwhile organizations bidding for our support. It is understandable that one must choose priorities for membership, involvement and financial commitment. Just remember that the Sacred Dance Guild is the only interfaith organization of its kind—dedicated to forward one's Spiritual Journey through the gift of Dance! Even if you are not yourself a performer, you can show appreciation for the inspiration you receive from viewing Sacred Dance presentations.

2. "WHAT AM I GETTING FOR MY MONEY?" Perhaps the glowing account above is not representative of your experience with SDG. Disappointment by minimal activity in your local area, or frustration by delayed response

from inquiries to National, certainly foster your concern. By your answers on the Questionnaire we hear you loud and clear. Our officers share your feelings because we freely admit that we have fallen far short of our goal—but we continue to trust the Vision! That is precisely why expense and energy is being put forth to get communication flowing between local and National. We want to identify our weakness so that we can build new strength.

We urge you to remain faithful and patient as we work through our "adolescence." We need you to help us grow to "maturity." Keep in mind that philanthropic endeavors do not always show immediate direct benefit. Please help us actualize our Vision for a New Century by continuing to "BE PART OF THE LARGE PICTURE!"

NEWS FROM THE INTERNATIONAL CONFERENCE ON DANCE RESEARCH IN HONG KONG, JULY, 1990

by Mary Jane Wolbers

The following sessions by Sacred Dance Guild members have been accepted for inclusion in the Conference schedule:

Presentations of Research Papers -

1. *Martha Graham and the Quest for the Feminine in Eve, Lilith and Judith* by Diane Apostolos-Cappadona;
2. *Biblical Women and Feminine Exegesis: Women Dancing Men's Ideas or Women Dancing Women* by Martha Ann Kirk;
3. *Sacred Dance: Role and Revival, East / West Perspectives* by Kathryn E. Mihelick;
4. *Liturgy and Performance: Some Reflections on Their Relationship* by Maggie Kast;
5. *Christian Sacred Dance in California: Cultural Meaning, Social Healing: An Ethnography of Dance Performance in Religious Settings* by JoAnne Combs;
6. *Using Form Critical Categories to Discern a Wider Range of Liturgical Dances in Biblical and Historical Sources Relating Dance and Religion* by Doug Adams;

Three Workshops -

1. *Dance and the Sacred* by Maggie Kast;
2. *Congregational Movement* by Kathryn E. Mihelick;
3. *Afro-Haitian Sacred Dance Workshop* by Joann Flanigan; and one Panel Discussion-*Contemporary Concerns* in Liturgical Dance, moderated by Mary Jane Wolbers.

Mary Jane Wolbers will also represent the Guild at plenary sessions.

The Conference is scheduled July 15-28, 1990. Guild presentations will be concentrated in the second week (July 22-28) as will those of the American Dance Guild. Members who plan to attend with a spouse or friend are reminded that all registrants must be members in good standing through July, 1990. Also, it is not too early to get passports.

(Note to all SDG MEMBERS: Write Bonnie Buckman, 9200 Franz Valley School Road, Calistoga, CA 94515, phone (707) 942-4449 for she is handling SDG arrangements.)

Membership News

Please Patronize Our Advertisers!

FINA Dancewear, through Joyce Smillie of the SDG Executive Board, is the first advertiser in the Journal. FINA offers SDG members dancewear at whole sale prices, and the amount of their mark-up is donated to the Guild. So please take advantage of this generous offer. Send for the FINA catalogue as indicated in the ad in this issue, and benefit the Guild as well as yourself.

EXECUTIVE BOARD MEETINGS
Open to all SDG members
Winter Meeting January 13-14, 1990
at the home of Anne Zahradnik, Corresponding Secretary
3005 Elgin, Wickliffe, Ohio
Spring Meeting March 30-3, 1990;
check with Fenna Stoub for place.

Advertise in the Journal

Ad per ONE (1) issue

Full page inside cover	$200.00
Full page inside	$150.00
One-half (½) page inside	$100.00
One-quarter (¼) page inside	$ 60.00
One-eighth (⅛) or business card	$ 40.00

Ad per THREE (3) issues

Full page inside cover	$500.00
Full page inside	$400.00
One-half (½) page inside	$275.00
One-quarter (¼) page inside	$150.00
One-eighth (⅛) or business card	$ 95.00

CLASSIFIED Ads and Personals

1—10 words	$ 5.00
10—20 words	$ 8.00
20—30 words	$13.00
30—40 words	$17.00

RECIPROCAL AFFILIATIONS

The Sacred Dance Guild has collegial status with the following organizations. This is a reciprocal agreement whereby members of the Guild may attend activities of these organizations at the same fee their own members pay (proof of SDG membership is required). Members of these organizations may attend Guild activities in the same way.

American Dance Guild, 570 Seventh Ave., New York, NY 10018 (212) 627-3790

National Dance Association, American Alliance for Health, Physical Education, Recreation and Dance, 1900 Association Drive, Reston, VA 22091 (703) 476-3436

Schuyler Creative Arts Institute, 2757 Melendy Drive, Suite 15, San Carlos, CA 94070 (415) 595-2433

MEMOS FROM THE MINUTES

MEMOS FROM THE MINUTES

Sacred Dance Guild Executive Board Minutes

October 20-21, 1989, Cleveland, Ohio
The meeting was called to order at 8:41 p.m. at Annie Zahradnik's home. Present were: Fenna Stoub, Pam Gwozdz, Carla Kramer, Linda Krasienko, Annie Zahradnik, and Carolyn Horvath.
Minutes of the April 28th meeting were read by Fenna. Minutes were correct as read. Carla moved to accept the minutes. Annie seconded. Carried.

Treasurer's Report:

Sybil reports that the books are not closed for fiscal year '88-'89, since '89's financial report is still forthcoming. A check for $2,800 from the National account was sent to Villa Angela Academy to cover Festival '89 rental expense there. (Festival '89 was unable to meet all its expenses.) Rebate checks were sent to 8 chapters for a total of $2004.00. Upper South and Northern California chapters are inactive and did not receive rebates. Amount in the account to date is $8,266.40. Also please note: Sybil's correct phone number is 804-428-3505. The listing in the Directory is incorrect.

Membership Director:

Outgoing Membership Director Joann Flanigan phoned in her report. There are 664 members to date.

Festival '89:

Pam reported that the Festival was a spiritual success, but financially, success was yucky! There were 37 full time participants. 50% of them were on scholarships. There were 21 part time participants (commuters). There were 13 Festival committee members in attendance and 17 faculty members. The books are not closed because of video sales. Orders and checks for Festival '89 videos are to be sent to Pam, but Joyce Smillie is handling the printing and shipping. Approximately 25 videos have been sold. The Festival account as of October 3, 1989 is $1502.82, $1000 of which is in the Ohio Chapter savings

account. Pam attributed the loss to low attendance and high number of faculty.

Directory Editor:

Ellen Roberts Young is interested in feedback regarding the Boards decision to dispense with the talent listings which have been included in the back of the Directory in past years. Printing $1061.12; Shipping $32.73; Photo/ Reduction $2.20; Computer usage $50.00; TOTAL $1146.05.

Ellen expects to continue her responsibilities through the updates for the current year. Judy Hollansworth of Virginia has agreed to be new Directory editor and Ellen is seeing to it that she learns the ropes.

Business:

A motion from the Task Force, Jeannine Bunyan: that the National Board approve expenditure for the printing and mailing of cover letter and questionnaire to general membership and membership of '88-'89, not to exceed $250. Pam moved, Carla seconded. Carried.

Discussion:

Bookkeeping matter. Further discussion concerning bookkeeping ensued from the last board meeting. There was a consensus to encourage Fenna to investigate the possibility of hiring a temporary bookkeeper to bring the books up to date. Upon accumulation of the data, costs, feasibility, the executive board will hold a phone conference meeting to vote on the matter if necessary.

Directory:

Discussion revolved around the issue of how often to publish the Directory, yearly or every other year with updates sent regularly during the off year.

Motion to Adjourn:

Pam, Carla seconded. Carried. Adjourned at 2:15 p.m.

Respectfully submitted,
Carolyn Horvath, Recording Secretary

ATTENTION

If you became a member of the Guild between the approximate dates of September 1987 and June 1988, you may have been the innocent victim of bureaucratic bungling which resulted in your not receiving a new member packet, which of course includes the famous and much coveted Bibliography: Resources in Sacred Dance. *If you are such a person, the Board wishes to compensate you at this time. Please notify Anne Zahradnik, Corresponding Secretary, 30005 Elgin, Wickliffe, Ohio, 44092, Tel.: 216-944-2278. She will see to it that you receive the* Bibliography. *Please accept our apologies for this unfortunate lack of competence. Please feel free to notify anyone on the Board at any time, of situations which merit our attention.*

NOTE: Anna Douthwright is Regional Representative
for the southern part of Eastern Canada

Board Bits

CONGRATULATIONS to Carolyn Horvath (Recording Secretary) on her marriage to Tom Leonhardt on November 18, 1989. God continue to bless you in your lives together. We rejoice with you in the mystery of this covenant in which you become one yet remain two.

*

Publicity Director Barrie Gibby reported the results of the 1988-89 Gift Giving Fund Raiser, at the Board meeting in Stamford last spring. 15.8% of the Guild membership contributed a total of $3,065.00. This was a very healthy return for an "unrestricted" campaign, and the Board expresses deep appreciation for the generous support of so many members!

Chapter News

Lakeshore Chapter

Maggie Kast reports: Kast & Company Liturgical Dancers presented an hour-long concert at the Chicago Cultural Center on November 21. With choreography by Maggie Kast, Bryan Saner and Jane Siarny, this concert integrated dances designed for worship, dances designed for community participation, and dances designed for the concert stage. All carried a strong sense of the implications of the gospel for social action, and one piece included audience participation.

During Advent, the Roman Catholic parish of St. Thomas Apostle introduced dance as a regular part of worship to a substantial part of the community. Each Sunday, the Advent candles were presented by dancers at the two principal Masses: one on the first Sunday, two on the second, three on the third and four on the fourth. One of the Masses uses contemporary Catholic music and one, traditional. This project, involving five dancers from within the community, was led by Maggie Kast, of Kast and Company Liturgical Dancers, and Amy Orfield, principal dancer with the Boitsov Ballet. The Project will be followed during 1990 by dance in various parts of the liturgy.

*

Events: "Sacred Movement in the Native American Tradition" October 8, Dominican Community, Oak Park, IL with Brother Joseph Kilikevice, O.P. as leader; "Walking Across Egypt, A Do-it-yourself Choreography Workshop" October 21 at St. Thomas the Apostle, Chicago with Maggie Kast as instructor; "Higher Love: Finding Ecstasy, Feeling Pain", November 8, Mundelein College, Chicago with Donna DeMille as host; and "Christmas Carol Dancing" December 10, 4th Presbyterian Church, Chicago with Janet Skidmore as Facilitator.

Sacred Dance Activity

ARKANSAS

From **Donna Hollis:** Greetings from Israel July, 1989! Just wanted to stay in touch; I have had many dance experiences while here these past 11 months . . . starting with the feast of Tabernacles in September–a joyful celebration all week each night a different theme focused on "creation." We practiced hard every day learning the movements and more about each other. During Christmas time and Easter I danced in the Basilica of Ecce Homo in the old city of Jerusalem. I danced several times while there–it was a real blessing for me and well received by others. For a lot of people it was a first time experience. Many from other cultures and countries were a part of the Mass. While I was visiting a priest friend in a Palestinian village I was given the opportunity to dance for them. It was a prayer dance to "Be exalted 0 God" . . . I have had a blessed and rewarding time here in the war torn "holy lands". I have 4 books full of written detailed experiences in my journal.

CALIFORNIA

From **Margaret Taylor Doane:** I am involved with sacred dance. In March three of us interpreted "The Lord's Prayer" World Day of Prayer. In June I led a workshop on "Resilience: Creative Ways to Overcome Burnout" for the Fresno Conference on "Peace Makers Making a Difference." I led groups who interpreted hymns in the services at the Japanese Cong'l. Church in Fresno and at the Grace Community Church in No. Fork. The most exhilarating time was leading four workshops on "Hymns in Action" with the "Fellowship of United Methodists in Worship, Music and the Other Arts" held at Pomona College in July. This fall I led a workshop in Atlanta , Georgia. In December I shared a seminar on "Creativity & Spirituality" with Margaret Hudson, a gifted Fresno Sculptor. This was sponsored by the Fresno Metro Ministry.

Margaret also reports on the Christian Dance Co from Tempe, Arizona, led by Tammy and Tom Booth, founders of the Christian Dance Co. At the Company dancers seek to express their "faith in Jesus Christ through the art of dance. Although we all come from various faith backgrounds, we find our unity through dancing for God and in the joy we receive from doing so." Much interest has allowed the creation of the Junior Christian Dance Co. for children age 8 to 13, with about 25 participating. The older group has about 40 members.

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Jeannine Bunyan, Sepulveda: November 5 Fall Workshop and Concert was held in Altadena with the theme "Dance: Come Together, an International Medley" and had Francis Awe, Julie Parker and Seraphina Galante as leaders.

MASSACHUSETTS

Christians in the Arts Networking, Cambridge: The Networking of this group gives the following to Christians: Ballet Magnificant, Belhaven College, 1500 Peachtree, Jackson, MS 39202; A Theater Group, Artistic Director, AD Players, 2710 W. Alabama, Houston, Texas 77098; Bringing Worship to the Nations, Global Worship Initiatives, P.O. Box 70, Dryden, NY 13053-0070, etc.

MISSISSIPPI

From **Diana Holbert:** A Sacred Dance Workshop "This is Why We Dance" with leader Diana Holbert was held at Crawford Street United Methodist Church on September 9, 1989 in Vicksburg.

NEW YORK

From **Judith Rock:** October 7, 1989 A Sacred Dance Workshop "Letting the Body Lead! was held at Union Theological Seminary in Manhattan with Judith leading. Judith also reports "Living and Moving in Joy: Experiencing the Presence of God in your Body" a workshop with Gael Stepaneck was presented on December 2, 1989.

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From **Joan Huff,** Oswego: The Chi Rho Dancers under Joan's direction have been active this fall at Faith United Church, First Baptist Church and held a union Thanksgiving service.

OHIO

From **Kathryn Mihelick,** Kent: Leaven Dance Company was commissioned to choreograph a piece for the Via Crucis 1989, Pilgrimage for Peace in Central America March 10-24. Sponsored by Ohio Witness for Peace and the Interreligious Task Force on Central America. The work, *Hay Una Mujer Desaparacida*, (A Woman Has Disappeared) is set to music by Holly Near. The company also presented a program of sacred dance at the Lutheran women's Cluster Spring Conference April 20 in Akron and performed as a part of Ohio Dance Festival '89's Celebrating the Spirit in Columbus June 8-11, dancing a new piece, *Longing*, to an excerpt of Paul Winter's *Missa Gaia* and original music, "Like a Doe," composed by Tom Kendzia, cousin of Leaven Associate Director, Andrea Tecza. The company continues to be active in the liturgical celebrations of Kent State's Newman Center, where they are in residence. I give lecture-demonstrations to KSU Honors Classes in Religion and have conducted workshops on "Liturgical Dance Movement As a Meaningful Part of Worship" at Ohio Dance Festival '88 and on "Awarness" for the Newman Student Retreat at St. John Church in Canton November 4. Pam Gwozdz and I were codirectors of the Liturgical Dance Retreat Weekend September 29-October 1 at the St. Joseph Christian Life Center in Cleveland.

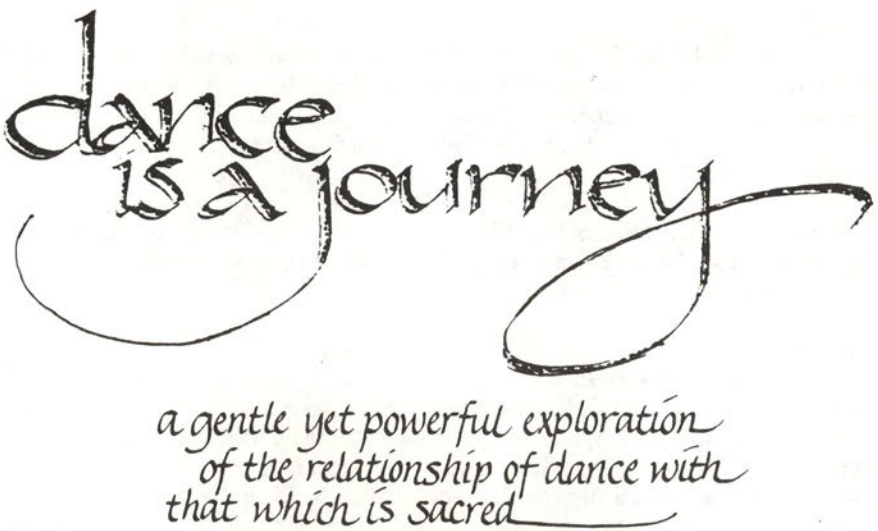
OREGON

M.U.S.I.C. - Center for the Preservation of the Endangered Arts, Inc., Portland reports: October 22 the Aromatherapy Workshop W/Music with Dodson Benedect, Contemporary Illusionist; November 6 Peace Making Through Family Songs; Peace Making Through Community Songs with Theonie Gilmore; December 2 Annual Open House w/Performing Artists.

WISCONSIN

The Cathedral of St. John the Evangelist presented "Saint Nicholas" on December 7-10 in Milwaukee, Wisconsin with Charles Q. Sullivan, Director.

Festival Dates: August 8 - 12, 1990



We have planned the Sacred Dance Guild annual festival so that you may travel on Tuesday and stay over Saturday night–the best airline rates. Fly from the east coast in the afternoon and arrive Tuesday evening for the opening. Sunday we will dance in local church services, have closing brunch, and you can be home Sunday night! Think about taking the train, or driving out with your family.

The Northwest is a beautiful place to be and Portland a "comfortable" city. Come meditate and dance in the Japanese gardens, along the Portland waterfront, and on the sand along the Pacific Ocean. We are working on tuition costs to keep them as low as possible. For more information contact:

Susan Cole, SDG Program Director
3917 NE 44th Street Vancover, WA 98661

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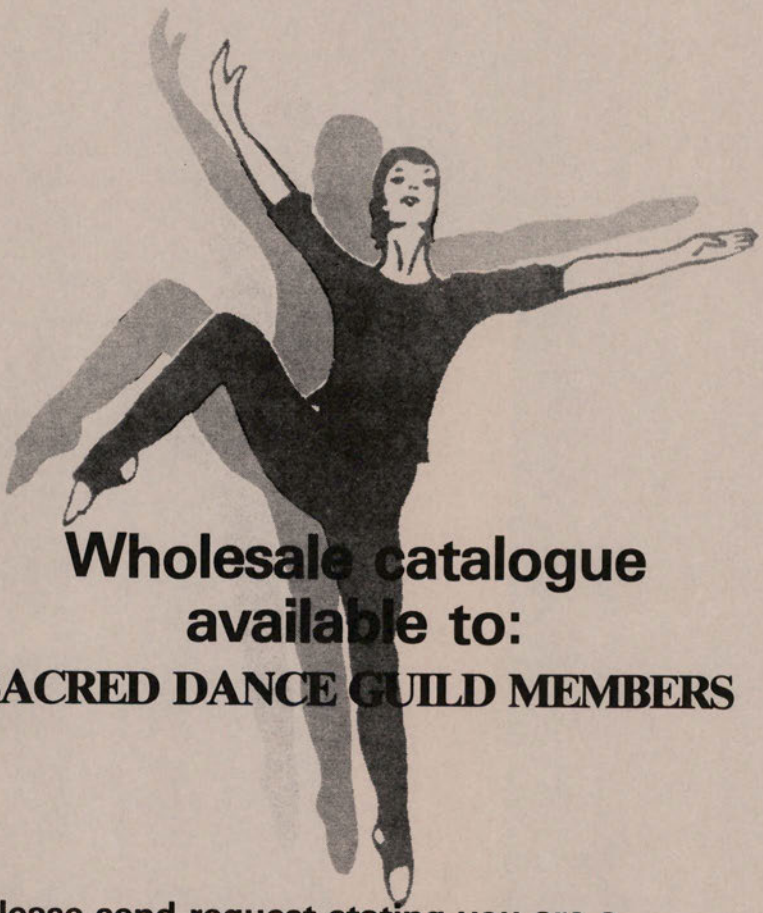

Wholesale catalogue available to:

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